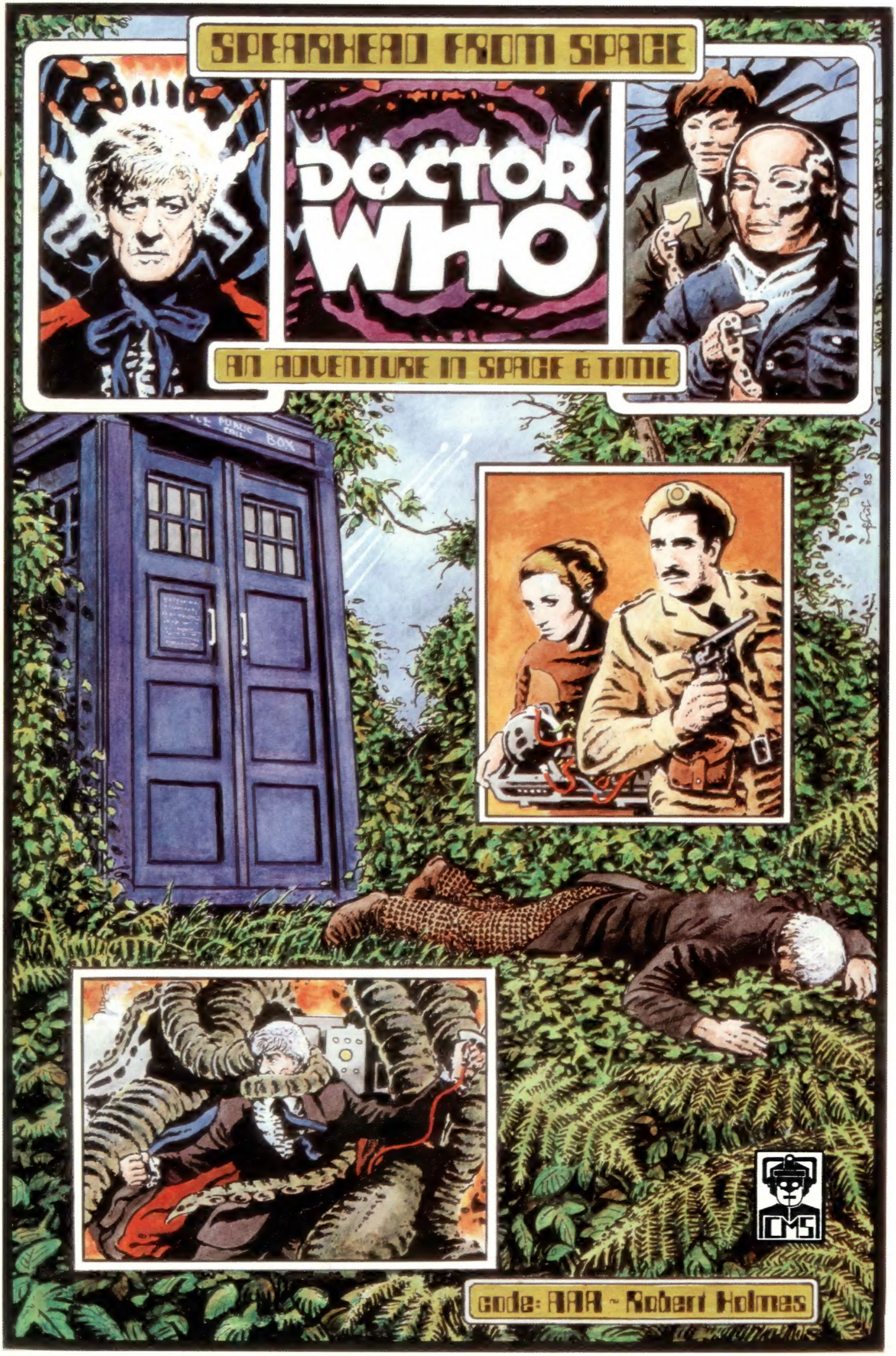
SPEARHEAD FROM SPACE
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
code: AAA ~ Robert Holmes

We open in Epping Forest, England, in the twentieth century, where the TARDIS arrives in the wake of a strange 'meteorite' shower. To help him with his investigation of the latter phenomenon Brigadier Lethbridge-Stewart, head of the British division of UNIT, enlists the services of the reluctant Dr. Elizabeth Shaw, a scientist from Cambridge. Despite her initial scepticism of both UNIT and its latest mystery, Liz Shaw quickly becomes intrigued by the fact that the meteorites seem to have been directed at the planet, and that a similar incident occurred just six months before. She accompanies the Brigadier to Ashbridge Cottage Hospital in Essex, where he plans to interview a man found unconscious outside a certain Police Box near the location of the latest meteorite fall.

The Brigadier is disappointed to find that the unconscious patient isn't the Doctor, and startled when the man briefly regains consciousness and protests the contrary. The Brigadier and Liz return to UNIT H.Q. and a short time later the Doctor is almost kidnapped by two strangely silent men, dressed as hospital orderlies, and their leader, Channing. Although he foils this attempt the Doctor instead sustains a head wound when he is shot by a patrolling UNIT soldier, and is returned to the hospital.

Having discovered several anomalous features of the Doctor's body - two hearts, unknown blood-type and abnormal pulse-rate - the doctors at the hospital call in an expert from London to conduct exploratory surgery. Learning of this outrage the Time Lord escapes from the hospital wearing stolen clothes and driving a stolen car. He then follows the TARDIS to London, where it is now being held under the personal supervision of the Brigadier.

A search has been mounted for the 'meteorites' and their fragments - not only by UNIT troops but also by plastic humanoid killer robots controlled by Channing from his high-security base at the nearby 'Autoplastics' factory. Channing has taken over the factory, dismissed all but one of its staff, Hibbert, and introduced automised technology to produce his robots - Autons - and uncannily lifelife plastic facsimiles of human beings. Hibbert's former colleague, Ransome, angered because of his sudden and unexplained dismissal, suspects that something is amiss and breaks into the factory to investigate. He is horrified to discover the presence of the Autons, one of which tries to kill him, and escapes to report his findings to UNIT. When he returns with UNIT to Essex, however, he is hunted down by an Auton and destroyed.

The Brigadier tries to mount a full-scale raid on the factory but this is thwarted because, like many other influential people in authority, UNIT's liaison officer with the regular Army, General Scobie, has now been replaced by an Auton facsimile. The Doctor realises that the 'meteorites' are in fact energy units which together form part of one vast intelligence - the powerful alien Nestene consciousness. He attempts to locate one of these units before it is too late. A poacher named Seeley admits to having found one after the last meteorite shower and explains that it is locked safely away in his garden shed. The Doctor and UNIT reach Seeley's cottage just in time to prevent an Auton making off with the last intact unit, the 'swarm leader'. Swiftly transported to UNIT's laboratories, the sphere is examined by the Doctor and Liz and found to contain an advanced but still dormant form of life. Before they can investigate it further, however, it is stolen by Scoobie and taken to Channing at the factory.

A visit to a waxworks display in London provides the Doctor and Liz with a clue to Channing's intentions. There, still alive but in a trance-like state, they find the real Scobie. It becomes apparent that VIPs all over the country have been replaced by plastic replicas, and that shortly Channing will use them first to confuse and then to destroy the populace.

As expected, the replicas are soon given the instruction to begin their attack, and the country is thrown into complete chaos. UNIT is mobilised, but the Brigadier's force is pitifully small. Unable to stop Channing - himself an Auton - from bringing the energy units and their swarm leader together, the Doctor deduces that the Nestenes' final aim is colonisation. He therefore devises an EC (electro-convulsion) transmitter which he and Liz use to repel the Nestene monster and deactivate the Auton robots. Hibbert is killed in the final battle and the processed humans - like Scobie - are restored to life.

All that remains for the Brigadier to do is to falsify an official identity for the Doctor in order to include him on the staff of UNIT, whilst the Time Lord tries to repair his TARDIS and regain his memory.

(HENDERSON IS EXAMINING THE DOCTOR)

HEND: Oh, this is Dr. Henderson. Brigadier Lethbridge Stewart and - uh?

LIZ: Elizabeth Shaw.

BRIG: How's your patient, doctor? Can we see him?

108. 2 A
MS-S BRIG/LIZ/HENDERSON

HENDERSON: You can see him, certainly. But he's not making much sense yet.

HENDERSON to f/g

BRIG: Still unconscious, eh?

HENDERSON: Most of the time. He has brief moments of consciousness and then slips back again.

LIZ: What's actually wrong with him?

HENDERSON: I can't say. I've never had a patient quite like him before.

LIZ: How do you mean?

HENDERSON: His whole cardio-vascular system is different from anything I've ever seen. And I'm told his blood can't be identified.

PAN BRIGADIER to DR. WHO

(LETHBRIDGE STEWART NODS IN GRATIFICATION)

BRIG: Splendid! That sounds like the Doctor ...

(THE BRIGADIER GOES TO ONE BED, AND LOOKS DOWN AT THE DOCTOR.

HE LOOKS UP IN DISAPPOINTMENT)

LIZ: Do you know him?

109. 3 C
CMS-S LIZ/BRIG

BRIG: What? ... No, I thought I might do but... No, he's a complete stranger. I've never seen him before in my life.

110. 4 B
CMS DR. WHO

(THE DOCTOR OPENS HIS EYES. HE STARES UP AT THE BRIGADIER. A PAUSE SWELLS APPREHENSIVELY)

DOCTOR WHO: Lethbridge Stewart, my dear fellow! How nice to see you again.

111. 2 A
2-S HENDERSON f/g

(THE BRIGADIER IS SPELLBOUND. THE DOCTOR'S EYES IN HIS HEAD)

HERO: He knows you, sir.

(ON to page 25)

BRIG: He can't do! I mean...

112. 6 C
CMS-S BRIG/WHO

(HE BENDS OVER DOCTOR WHO, PRODS HIM AWAKE AGAIN)

Look here - can you hear me? Who are you?

HENDERSON: (PROTESTING) Brigadier... please...

DOCTOR WHO: (SLEEPILY) Mmmm? My dear chap, don't be silly. I'm rather tired.

BRIG: I said who are you? What's your name?

113. 7 B
CMS-S BRIG/WHO

DOCTOR WHO: You know perfectly well who I am. I mean..... (HE DRIFTS OFF)

BRIG: What?

DOCTOR WHO: (MUMBLING) The Yeti... the Cybermen... (WITH AN EFFORT) You can't have forgotten.

114. 8 C
CU BRIGADIER

BRIG: You're not the same man! You're an imposter!

115. 7 Cont'd
CMS-S BRIG/WHO A/S

(DOCTOR WHO OPENS HIS EYES AGAIN/ HE PEERS HIS FACE CLOSELY)

DOCTOR WHO: Don't you recognise me?

BRIG: I'm positive we've never met before!

DOCTOR WHO: Oh dear... You're quite sure... I can't have changed that much. Can I have a mirror? I must see what they've done to me.... (cont...)

116. 8 C
MS-S WHO/BRIG
PAN WITH MIRROR for CMS-S BRIG/WHO

(THE BRIGADIER HANDS HIM A MIRROR. DOCTOR WHO TAKES IT AND STUDIES IT HIMSELF)

DOCTOR WHO: (cont) Oh, no! I can't stand it! That's not me at all!

(HE APPEALS TO THE PUZZLED BRIGADIER)

No wonder you didn't recognise me! This face and hair, it's... it's....

117. 9 B
CU WHO

(HE RECORDS THE HORROR IN THE MIRROR AGAIN, BEGINNING TO LIKE WHAT HE SEES)

... Oh... I don't know though. Could be worse... In fact, it's really rather distinctive.

(HE PUTS HIS HAND TO HIS HEAD AS HE BECOMES DIZZY)

Oh dear.... must rest. All the excitement... exertion... must rest....

118. 10 C
CU BRIG

(HE DROPS THE MIRROR AND ROLLS OVER ON HIS SIDE, BURYING HIS HEAD IN THE PILLOW)

BRIG: Now just a minute... Wake up, man! Listen to me -

119. 11 C
2-S HENDERSON
PAN HIM to 4-S WHO/LIZ/BRIG/HENDERSON

(HENDERSON INTERPOSES HIMSELF)

HENDERSON: I think he's had enough for a moment. His mind's obviously disturbed and.....

(HE BENDS OVER THE DOCTOR WHO, TURNS HIS HEAD CAREFULLY AND STUDIES HIM)

Anyway, I'm afraid he's out again.

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STORY REVIEW

Geraint Jones

"How do you like my new face, by the way? I wasn't too sure about it myself at first, but now it's beginning to grow on me."

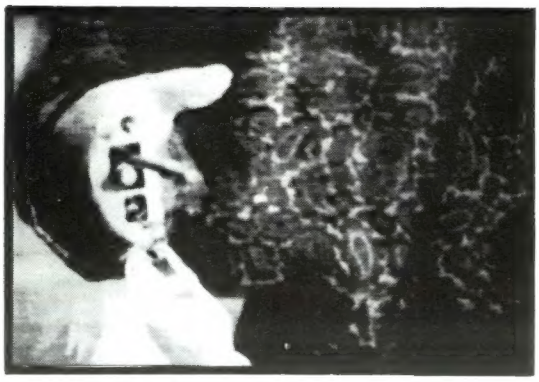
Saturday, the first January of a new decade. After the longest and most unbearable gap 'between seasons' in its history, 'Doctor Who' was about to return to the nation's screens. The very last days leading in to the New Year proved the most unbearable of all. Despite a mountain of Christmas toys and sweets to keep me entertained, the waiting and guessing was nerve wracking! So much had happened in that last episode of the epic 'The War Games' (Serial "ZZ"). Jamie and Zoe gone! Patrick Troughton's Doctor forced to 'die' by his own people! Time Lords! Exiled to Earth, but for how long - surely not forever? And the most important question of all: what would the new Doctor be like?

Even a full colour photograph of Jon Pertwee in his striking, flamboyant costume on the cover of the latest 'Radio Times' could do little to calm me. I must have stared at that face and costume for hours the previous week. So this was going to be the appearance of the new Doctor. The programme details were, of course, giving little away; only two things of any real significance. The first of these was the fact that the Brigadier was among the characters named in the cast list. What a relief - at least there was going to be <u>something</u> to provide a link with the past! The second item of noteworthy information went quite unnoticed by me, and I'm sure many others, at the time: this was the first season to be made in Colour. So what? Our family was still some five years away from the luxury of a colour television set, so the circumstances would be little different to those in which I had watched the sixth season, all those six long months ago...

By 5:40p.m. on that cold Saturday evening, the first episode of 'Spearhead from Space' was just a memory and I was already beginning to grow impatient for the second. My initial reaction to that opening episode was one of annoyance and frustration. The cheats! We got to see so little of <u>him</u>! The most memorable scene at the time was that of the dear old Police Box materialising and the new Doctor, what little we caught sight of, stumbling out in a daze, apparently still dressed in Patrick Troughton's untidy and ill-fitting attire. After that, just a few shots of him in the hospital, and hardly any dialogue! Excellent television perhaps, but very galling after waiting so long to meet the new Doctor. Still, at least what he said was amusing and, as we were later to discover, prophetic ("That's not me at all!")!

What <u>had</u> come across like a sledge-hammer after that first episode was the fact that the series was never going to be the same again. The plot was familiar enough: an alien invader from deep space who wants to take over the Earth; the Brigadier and UNIT in opposition; and the Doctor somewhere in the middle. A Yeti, Cyberman or baggy-trousered cosmic hobo might have felt quite at home in such a scenario. But the way in which it was <u>executed</u> brought something totally new to the series. The seventh season, after only twenty-five minutes, had already firmly imprinted a fresh stamp of realism, action and overall adult appeal on 'Doctor Who'.

As the following three episodes were transmitted, I quickly warmed to the charms of the new Doctor. Jon Pertwee's previous reputation was as a comedian and light entertainer, well known for his cabaret act and his many comic roles, such as those in the long-running radio series 'The Waterlogged Spa' and 'The Navy Lark' and two of the 'Carry On...' films, 'Carry On Screaming' and 'Carry On Cowboy'. With this sort of background he might have been expected to have interpreted the role of the Doctor with a distinct leaning towards comedy; in fact, however, he played it very 'straight'. Of course, this is not to say that the character was totally without its lighter side; indeed, there were some enjoyable moments of almost Troughton-like humour. A fine example of this was the scene in which he temporarily took refuge in a shower room while trying to sneak out of the hospital to which he had been brought after his arrival on Earth. Rather than attempting to remain inconspicuous he began to splash about under the shower, singing at the top of his voice until the coast was clear! Equally amusing was the scene shortly after this in which he tried to steal some transport from the hospital car park. He eventually managed to make good his excape in an old roadster belonging to a visiting consultant, but only after a number of unsuccessful attempts to start the engine, accidentally sounding the horn and engaging reverse gear instead of first! Still, thank heavens he didn't go for the M.G. or they might as well have labelled him 007! The Doctor in his new persona had a much more acid tongue than before - as many of his scenes with the Brigadier bore tes-



timony - but the gentler, charming and sophisticated side to his nature was still there for the viewer - and Liz Shaw - to savour. ("What are you a Doctor of, by the way?" Liz asks him at one stage. "Practically everything, my dear!" he replies.)

Unfortunately, I did not take to Liz as quickly as I had to the new Doctor. For one thing, I thought she was too old! There was none of the warmth and, perhaps more importantly, none of the gentle humour of previous companions. In fact, Liz was more of an assistant than a companion and not a character with whom the audience could readily identify. In this respect the production team had tried to be rather too clever in choosing a more 'adult', serious and supposedly glamourous co-star. The new-style series was all of these things anyway, and really needed something a bit different to add a touch of variety. It has to be said that in her debut story Liz came over as being rather dull.

Good monsters were something 'Doctor Who' had lacked as it faded from our screens at the end of the previous season. 'Spearhead from Space' more than made up for this! The Autons were visually very impressive and, above all, very frightening. The images of the 'hunter' Autons roaming the woods in search of missing energy globes, the scene in which General Scobie came face to face with his facsimile and that in which a whole display of 'waxwork' Autons was brought to life were all quite superb. Even more impressive, though, was the well-known sequence in which a group of display mannequins pulsed into alien life in the shop windows of a London street, emerging to blast down the unfortunate passers-by. This was undoubtedly one of the most memorable and - particularly for younger viewers - one of the most disturbing scenes there had ever been in 'Doctor Who'. As a schoolboy of eight, I had often imagined as I ran home from class that a Dalek or Cyberman might be hiding behind the next corner, or chasing me all the way to the dinner table. Now I had only to look in the window of any clothes shop and there they were, stering, ready to jerk into life and pounce - Autons! I was, however, rather confused as to which of the human-looking characters in the story were in fact Autons. Watching the programme in Black and White, it was not always possible to spot the tell-tale 'shiny' plastic look on the faces of the staff at Autoplastics Ltd. As for Channing, I was never absolutely certain of his true nature until he melted away into the hereafter - or, more correctly, to rejoin the rest of the Nestene consciousness - at the end of the final episode.

The Nestene creature itself was the only real disappointment in the story; in fact, it was somewhat less impressive than the monster in Nigel Kneal's 'Quatermass II' serial of the late Fifties from which the inspiration for it - and, indeed, many other elements of the story - had clearly been drawn. Considering that Kneal's monster was in actual fact nothing more than a rubber-gloved hand writhing about in a bowl of soup in front of the camera, this is really saying something! All right, I know that the tentacles which emerged from the life-suuport tank to entwine the Doctor in their grip were supposed to be those of a creature with an affinity for plastic, but it's a pity that it had to be so 'bug-eyed', and ultimately unreal; more akin, in fact, to the rather ludicrous monsters presented in the inferior cinema version of 'Quatermass II'.

After an action-packed and well-paced last instalment, the story ended with a more relaxed final scene which in effect set the mould and mood for the rest of the seventh season. With the TARDIS well and truly grounded on twentieth century Earth and the secret of its operation taken from the Doctor, the Brigadier offered to afford him every possible help to repair the ship, including the assistance of the highly qualified Miss Shaw. In return, the exile reluctantly agreed to work with UNIT in the eventuality of any more alien forces taking a fancy to his favourite planet.

Along with a flamboyant, stylish and danger-seeking new Doctor, 'Spearhead from Space' had well and truly established the dawn of a new era in the history of 'Doctor Who'. At the end of the day, two things were foremost in my mind: Jon Pertwee was the Doctor, and this was still my favourite programme!

The following Wednesday, I eagerly opened the pages of the new 'Radio Times' to examine the programme details and glean as much information as I could about the next week's story. Roll on Saturday evening...

SPACE & TIME

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SPACE & TIME

NESTENES & AUTONS

Trevor Wayne

The revelation that Producer Dèrrick Sherwin at one stage considered replacing 'Doctor Who' with a 1970s version of Nigel Kneale's 'Quatermass' (see 'Season 6 Special' release, page "S6-09") should come as no surprise to anyone who is familiar with 'Spearhead from Space'. The 'Quatermass' influence is immediately apparent from the first episode, which even contains shots and snatches of dialogue all but identical to the opening of the 1955 serial 'Quatermass II'. As has been observed (see page "51-06"), the Nestene creature - a formless, meteorite-borne alien menace that infiltrates the Government of the land and finally adopts a terrifying, monstrous body 'grown' in a life-support tank - was clearly inspired by that in 'Quatermass II' (although its actual appearance was perhaps based more on the monster seen in Westminster Abbey at the close of the original 'Quatermass' story, 'The Quatermass Experiment'.

This type of monster was born of and its menace largely derived from such typically-1950s' phobias as radioactive fall-out and the McCarthy-ite fear of international Communism subverting the values of the free world; concerns which left their mark on so many of the science fiction films of the decade like 'Them', 'The Beast from 20,000 Fathoms', 'The Thing' and, perhaps most significantly, 'The Invasion of the Body Snatchers', of which 'Quatermass II' was a British counterpart. The chilling realisation that one had married a monster from outer space was probably considered preferable to the discovery that one's nearest and dearest worked for the KGB.

With the Autons, the source of terror lies in their outwardly ordinary nature; a static Auton bears a close resemblance to a tailor's shop window dummy - a point which is, of course, emphasised in the story. The more sophisticated models, however, could be anything from a Cabinet Minister to a school teacher. The horror derives not so much from the creatures' alien origin as from the fact that they are capable of infiltrating ordinary and everyday people, turning the governors and protectors of society - civil servants, soldiers and policemen - into enemies. Your best friend could be replaced by an Auton and you would never know, until it was too late ... After the final episode of this story, who would ever again feel safe walking past the window of Hepworths? It is precisely this kind of horror that Jon Pertwee was describing when he coined the now well-worn cliché 'What could be more frightening than finding a Yeti on your loo in Tooting Bec?' In reply, one might venture to suggest the discovery that Mum and Dad are really Autons...

The Autons are horrifying in all their guises. The boiler-suited 'soldiers' - faceless, blind but guided unerringly toward their target, impervious to bullets from pistols or rifles, unharmed by the impact of a speeding vehicle - are monstrous, pure and simple. When they kill, their victim is totally obliterated, as if they had never existed. Their shiny-faced plastic worker colleagues are but little glimpsed and, aside from being accomplices in Channing's attempt to kidnap the Doctor, act simply as drones. Undoubtedly the most subtle and deadly of all the Autons, however, are the replicas of politicians and officials. By substituting a facsimile for General Scobie - who, like other key figures, was tricked into having an exact duplicate made due to his own vanity - the Nestenes could turn the very command structure of the Army against the Brigadier. 'Scobie' simply pulls rank on Captain Munro, who is rendered impotent by his superior's uniform.

Government the world over runs, by necessity, on secrecy and authority. Once subversives gain control of key positions, they may remould society to their own ends; in the case of the Nestenes these being to destroy mankind and colonise the Earth, spreading across the galaxy like a cancer. Students of modern history can point to the rise of the Nazis in Germany in the 1930s as a chilling real counterpart to this process of subversion leading to takeover. It is the very vulnerability of ordinary people to the whims of their political masters that makes these tales of infiltration and corruption so compelling.

Taking a well-tried theme and adding the element of the Nestenes' affinity for plastic to give this tale a more contemporary feel brought the 'new' 'Doctor Who' very close to what could be regarded as its 'sister' programme in the early 1970s - 'Doomwatch'. In 'Doomwatch', veteran 'Doctor Who' contributors Kit Pedler and Gerry Davis had created a topical series dealing with the dangers inherent in the misuse and abuse of science. The first episode would be transmitted less than a fortnight after the end of 'Spearhead from Space' - its plot concerning a plastic-eating virus that gets out of control ...

PRODUCTION OFFICE

Jeremy Bentham

No sooner had 'Doctor Who' been granted a new lease of life by Drama Head Shaun Sutton, thus lifting the threat of cancellation (see 'Season 6 Special' release, page "S6-09"), than it was threatened by another crisis, this time from within its new, permanent 'home.'

To meet the challenge of BBC1 going into colour in the autumn of 1969, most drama, comedy and light entertainment production had been re-scheduled to the Television Centre, where it was felt the bigger studios would lend greater impact to programmes previously made in the smaller Lime Grove and Riverside environments. 'Bigger-looking' shows meant bigger sets, however, and hence more work for those involved in their construction and assembly. And this is where the problem arose.

In mid-summer, the TV Centre's scenery crews came out on strike, arguing that if the Corporation wanted bigger shows they must employ more staff and offer better rates of pay to compensate for the increased work load. As the strike began to bite, production at the TV Centre virtually ground to a halt; and 'Doctor Who' was an immediate casualty. Other programmes, especially the Christmas shows (which are always recorded in the summer), were granted priority status in those studios still working. So whatever the duration of the strike Producer Derrick Sherwin was stuck with a four-part introductory story to the new season which he would not record.

What ultimately saved 'Spearhead from Space' was the fact that it was the first story to be made to the new format devised for 'Doctor Who' by Derrick Sherwin and his predecessor as Producer, Peter Bryant. Following his brief to the letter, writer Robert Holmes had delivered a 'they came to us' serial with only the character of the Doctor himself to distinguish it from a conventional 'Quatermass' -style invasion plot. No alien planets, no exotic interiors, hardly even any special props. The new Doctor, Jon Pertwee, was to have a solidly down-to-Earth debut.

There were, in fact, many similarities between Holmes' story and Nigel Kneale's 'Quatermass II', and Script Editor Terrance Dicks uses the French term 'homage' to describe the approach taken by the writer. Holmes himself admits that there was an attempt to evoke a 'déjà vu' feeling among older generations likely to remember the 'Quatermass' shows. That target age-group, it was hoped, would form the much-needed boost to 'Doctor Who's viewing figures. But how to get the show on air..?

All exterior location filming went ahead as planned, the BBC's film crews being unaffected by the industrial dispute. All the countryside, factory, hospital and high street shooting proceeded normally, no special sets or props being required. Only when the production moved 'indoors' was any re-writing and re-scheduling necessary.

It took Derrick Sherwin and Terrance Dicks about a week to plan these changes, as the latter explains:

"There was not really much that we needed to re-write on 'Spearhead'. Basically the script was fine as it existed; the only problem was finding suitable interior locations to use for things like UNIT H.Q., the factory, and so on. Luckily, as they were all Earth-type sets, we found we could do all of them on location at no extra cost."

Because of the serial's strictly conventional setting, Sherwin found that his budget would stretch to shooting the whole production on film; the additional cost of the 16mm 'Ektachrome' was compensated for by the savings on any need to book recording studio time.

The BBC's Engineering Training Centre at Evesham, formerly a privately-owned mansion, provided the majority of the interiors required for the story. These included all of the Ashbridge Cottage Hospital sets, UNIT H.Q. (laboratory and office), 'Madame Tussauds', Hibbert's office and Channing's laboratory.

Channing's laboratory was the most complex of these sets to assemble, as it featured the only special props called for in the script; primarily the Nestene tank and support equipment. In a shrewd manoeuvre, Derrick Sherwin arranged for the Visual Effects Department to provide all this hardware - all the construction and assembly work being farmed out to a freelance company.

The only other major piece of location shooting for this story took place just a mile or so up the road from the TV Centre at the Guinness factory on Western Avenue (previously seen in 'The Invasion' (Serial "VV")). The BBC had just taken over the lease of this property from Guinness with a view to using it for any drama show requiring industrial settings.

In all, it took just over five weeks to shoot 'Spearhead from Space', the episodes being completed at the rate of roughly one a week. Like most filming schedules there was more room for flexibility than is generally possible in the ordered discipline of studio recording. Jon Pertwee recalls one instance in which this flexibility proved advantageous:

"Having a fascination with old buildings, I took myself off to explore the rest of the Training Centre building one day between takes. Imagine my delight, on opening one door, to discover a Victorian bathroom complete with this most amazing cast iron shower system. It was an incredible piece of plumbing. You had this iron framework of pipes which completely enclosed you, the water being forced out through hundreds of tiny jets in the pipes. The whole thing was surmounted by this magnificent wrought-iron crown ornament.

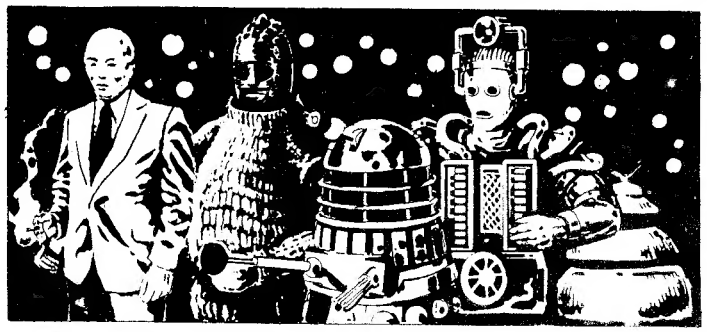
"As soon as I'd seen it I rushed back to grab Derek Martinus, and persuaded him it would be a good idea to shoot in that room - which we did."

The services of two Film Editors were required to put together four finished episodes of 'Spearhead from Space' from the small mountain of footage Derek Martinus' team had shot. They completed their work on time and the show went out as planned, attracting some very favourable press reviews, such as the following from Matthew Coady of 'The Daily Mirror':

"This 'Doctor Who' adventure wins my vote as the best in the lifetime of the series so far. What it did was to suggest an authentic sense of the uncanny."

Gerard Garrett of 'The Daily Sketch' ventured the opinion that the series had come back, in colour, with, "a production so slick that it made many adult series look like lumbering oxen".

One publication was, however, disappointed with its coverage of the new season - the BBC's own 'Radio Times'. After going to the trouble of arranging a special photographic session with Jon Pertwee for the cover and having their resident photographer present for some of the shooting, they somehow omitted to assign a reporter to write up a feature. Hence, for possibly the first time in the recent history of 'Radio Times', an edition went out without a feature inside to back up its cover.



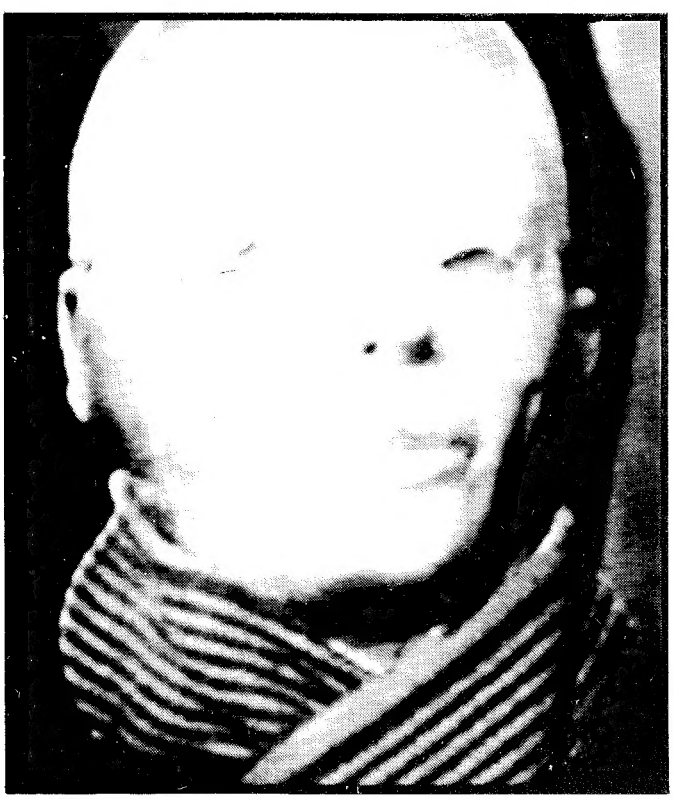
DEREK MARTINUS

Richard Marson

Derek Martinus became involved with 'Doctor Who' almost as soon as he had completed the internal directors' training programme at the BBC in 1965: "I was literally waiting around for a producer brave enough to employ me. It was a very nerve-wracking time, but then Verity Lambert got in touch and said how would I like to direct five episodes of her 'Doctor Who'. She asked me to do it virtually at the last minute because the director she had wanted, who was a very old hand, had had to drop out."

These five episodes consisted of William Emms' four part story 'Galaxy Four' (Serial "T") and the single Terry Nation-penned episode which followed it, 'Mission to the Unknown' (Serial "T/A"). "I can't say it was an absolute pleasure to work on," reflects Martinus, "because I was very new to the game and I'd had very little time to prepare for the series." He also found William Hartnell's attitude somewhat unhelpful: "He's dead now, so I can speak. Bill was highly suspicious of me at first. I felt I was on trial throughout rehearsals, being watched carefully for any mistake I might have made as such a new boy. Bill was very quick to remind me how many films and shows he'd starred in, and as you can quite imagine the effect was more than a little overwhelming. One could never really try anything too different with Bill - he developed a sort of stock acting, basically because he had trouble remembering most of his lines. He used to take me to one side and say, 'Right, all you need is me there, the camera here and on this line I'll walk into a nice big close-up'. It didn't matter what you'd planned, for the sake of peace you often had to compromise."

Verity Lambert spoke highly of Martinus' work, however, and he was later asked to direct the final Hartnell story, 'The Tenth Planet' (Serial "DD"), a fact he regards as a little ironic: "The hierarchy at 'Doctor Who' had changed but I think that Verity had probably suggested me to Innes



Lloyd when he came in. As I recall Bill wasn't in much of the story, but one still had to stick a camera on him and hope that he wouldn't object. He was quite ill by then, but he didn't want to leave at all. It was very sad really." Martinus remembers that his main worry with this serial concerned the Cybermen: "The actors in those suits nearly died from a combination of heat exhaustion and slow suffocation. The worry was that something would go seriously wrong and we'd be stuck with a real tragedy."

'The Evil of the Daleks' (Serial "LL") was Martinus' follow-up to 'The Tenth Planet', and it remains among his happier memories of 'Doctor Who': "I was able to persuade a very good cast to appear in that one. Good casts were always a sort of consolation prize for doing 'Doctor Who' - you may not have had the time or the money, but you could get excellent actors. The time thing was actually on our side as far as that went, because 'Doctor Who' didn't tie an actor up for more than a few weeks. I remember too that the sets were particularly impressive on the Dalek story - we had a bit more money than usual which meant we could afford to have some decent location filming too. The only thing that didn't really work was the use of model Daleks; but no matter how clever you are, shooting miniatures is rarely an adequate substitute for the real thing. As for the story - well, at seven episodes it was certainly a bit stretched, but I enjoyed it nevertheless."

By the time Derek Martinus signed to direct 'The Ice Warriors' (Serial "OO"), he was becoming increasingly worried that his continued association with the series would harm his career: "This happened to some of my colleagues too, including Christopher Barry. They'd 'phone up and say 'Look, this is going to be really special, you must do it'. It was a great temptation; I very much enjoyed the working atmosphere with Patrick Troughton and Frazer Hines

and 'Doctor Who' no longer posed any real headaches for me, other than the usual sort you expect to encounter doing any television series. That was part of the problem - 'Doctor Who' was no longer the same sort of challenge it had been. I'm not and never have been a great science fiction fan and I desperately wanted to do some serious drama. All I was getting was 'Doctor Who' and 'Z Cars'."

Nevertheless, Martinus particularly enjoyed working on this story: "'The Ice Warriors' was my favourite 'Doctor Who'. Brian Hayles gave us an intelligent and entertaining script and again I got some super people to appear, particularly Peter Barkworth and Wendy Gifford. It was also fun to be able to cast someone like Bernard Bresslaw so completely against type and have him as a menacing villain.

"The only unsuccessful element was that bloody jabolite which we used for the snow and ice. It had worked fine in 'The Tenth Planet' because there we'd used a wind machine to whip it all up. Built as a static set of tunnels in a studio it looked simply awful, and we spent a lot of time trying to make it look less like the expanded polystyrene it was. The other shortcoming of the story was the small number of Ice Warriors we had - they were shockingly expensive for the time and we could only afford a few. It was a constant drawback of 'Doctor Who'; we never had the sheer numbers of creatures that the stories called for. As I said in relation to the Dalek story, models just weren't enough."

After refusing to direct a story for the sixth season, Derek Martinus worked on the programme for the last time in late 1969 when he directed Jon Pertwee's debut show, 'Spearhead from Space'. "I had felt quite pleased with myself for getting off the 'Doctor Who' treadmill," he recalls "when along came this one which I thought 'I have to direct'. It was the first colour one and, of course, Jon's first adventure, and that I felt was justification for doing it. Then we had a strike and Derrick Sherwin came to me and said, 'We either lose what we've already done, or we do the whole thing on film'. My face lit up at the suggestion, but then Derrick dropped his bombshell it all had to be done within the confines of our original budget. In the end, after cutting a lot of corners and being very efficient, we managed it, although we did have to have a bit more money than planned.

"Even though we had to complete the four episodes in just over four weeks, it was a great luxury to do it on film. I think it showed 'Doctor Who' could have had a superb future if it had stayed all on film. It got a lot more action-based with Jon and film is the medium for action. In a studio you're too limited by space. I was told I could go all out for impact because at the time the series was in something of a rut - the BBC had nearly killed it off and we had to prove it was still good enough to live on.

"Jon was fairly confident about his ability to play the part, but I don't think he really knew the Doctor as a character at all. He was playing it very much by ear, experimenting a lot - especially with comedy. I had to tone down some of his wilder excesses, and in fact the onus was very much between myself and Jon because the show was actually changing producers at the time and Derrick wasn't around an awful lot. It was a tremendously exciting - and tiring - time for us all."

'Spearhead from Space' was something of a new departure for the series after the gentler pace and rather more insipid content of Patrick Troughton's final season. Derek clearly recalls planning many of the shots that proved so effective on screen: "I saw this multi-faceted glass door where we were filming the factory and so I got Hugh Burden to stand behind this for a shot. Hugh had this wonderful alien quality about him and the shot split up his face - a sort of visual hint at the true nature of the Autons. The Autons themselves were a bit of a problem because they had difficulty seeing where they were going, so that, especially in the wood, they tended to fall over every so often."

As a story Martinus felt it was "a lot of old ideas" dressed up in new clothing, but by the same token he felt that its straightforward storyline helped its overall effect on screen. Following its completion he carried out his vow never to return to the series, and went on to direct a whole range of solid BBC drama. A talent undoubtedly to be reckoned with, Martinus has generally fond "if mixed" feelings about his involvement with 'Doctor Who'.

TECHNICAL OBSERVATIONS

Jeremy Bentham

With 'Doctor Who' now being produced for transmission in colour and with a new actor in the lead role, the title sequence was once again re-vamped. The same principles were adhered to as with the Troughton graphics; the background consisted of edited swirls of video signal feedback ('visual howlaround') while a still of the Doctor's face was electronically fed into the picture in the foreground. This time, however, instead of the title logo 'Doctor Who' being added as a separate piece of rostrum camera film, it too was fed electronically into the picture. By careful timing, the words were cued to 'bleed' into focus just as the Doctor's face was 'bleeding' out. Sufficient time was then allowed for the addition of three caption slides - serial title, writer's credit and episode number - over the end of the graphics. The full sequence, 35 seconds long, was shot on 16mm colour film.

Originally the opening title sequence was to have begun with a full length, live action shot of Jon Pertwee turning and tossing his cape over the camera. Although filmed, this sequence was never used.

The closing title graphics were also re-designed. Instead of the credits rolling up over a black screen, a filmed sequence of 'visual howlaround' (total length one and a half minutes) was used as a background. Over this would be superimposed the cast and crew credits in the form of multiple telejector slides.

The title music also underwent a slight re-arrangement at this point. The major innovation was a repeated, two-chord 'waah-ah' sound, appended to the opening theme as accompaniment to the caption slides and as a lead-in to the first scene.

Although they had cast Jon Pertwee as the Doctor, neither Peter Bryant nor Derrick Sherwin was entirely sure how the actor should play the role. Bryant was keen to make use of Pertwee's talents as a comic and musician, whereas Sherwin favoured a sharper, more dry-wit interpretation. Pertwee himself, taken aback by the instruction "Play the Doctor as Jon Pertwee", earnestly replied, "But I don't know who Jon Pertwee is". Having spent so many years acting in character roles, the actor was uncertain of his own personality. Hence the script for 'Spearhead from Space' deliberately avoided the 'let's get to know the new Doctor' dialogue which had been so evident in 'The Power of the Daleks' (Serial "EE"), to enable Pertwee to develop his characterisation gradually.

The new Doctor's costume, this evolved through a tion of chance and coincidence. When asked to do a photo-call for 'Radio Times' shortly after being cast in the role, Jon Pertwee had absolutely no idea what to wear. In search of inspiration, he rummaged through his own family's clothes collection and emerged with an assortment of period garments topped by an elaborate hunting cape which was once the property of his grandfather. As soon as they saw the finished effect, Peter Bryant and Derrick Sherwin were convinced that Pertwee had found the right look for the third Doctor. By a strange coincidence, Costume Designer Christine Rawlins had been thinking along very similar lines, as she explains:

"There was a ghastly programme going around then called 'Adam Adamant' - he wore a cloak, I think. Anyway, something started something off in my mind, combined with the fact that Edwardian shaped jackets and velvet were everywhere. So Jon Pertwee ended up with a velvet jacket and Edwardian/Victorian look with the frilled shirt and bow tie. Imagine my astonishment when I first met Jon Pertwee and the Producer, and they said they'd decided to have a velvet jacket and cloak! It was an astonishing coincidence. Jon Pertwee decided on the final look - he knew exactly what he wanted."

The UNIT costumes were made to the same design as those seen in 'The Invasion' (Serial "VV"). Indeed, as Rawlins admits, "They were the same ones - we just made more".

Derrick Sherwin dusted off his Equity card to make a short cameo appearance in the first two episodes as the commissionaire guarding the secret entrance to UNIT H.Q. - filmed in a British Rail cargo loading depot.

Because this story was made entirely on film (see page "51-08"), some of Robert Holmes' script directions had to be disregarded for reasons of cost. The major change concerned the opening sequence of scenes, which was originally to have taken place at night in a thunderstorm.

As shot, the opening scenes began with an easel-mounted caption still of the Earth as seen from space (a NASA Apollo 8 photograph). The action then shifted to a UNIT radar installation, suggested by the insertion of stock footage, from 'Decca', of a rotating radar scanner. The descending meteorites were represented firstly by stock footage of aircraft vapour trails, and then by an easel-mounted photo-montage of the meteors with fanned dry-ice vapour giving the impression of movement.

Ellis Shaw, the radar operative, also provided the voice of Doctor Lomax, as heard over the Ashbridge Cottage Hospital phone lines by Doctor Henderson.

As a time-saving technique, at least three cameras were used for any one scene shot on location, thereby minimising the need for multiple takes. Some sequences were shot using a hand-held camera, while others utilised a camera mounted on a wheeled dolly, thereby enabling tracking shots to be done - a rarity on 'Doctor Who'.

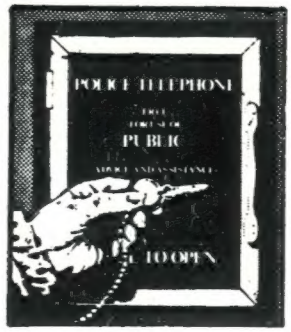
The Visual Effects Department handled the materialisation of the TARDIS on Earth, shooting a model Police Box against a miniature background. This avoided the necessity for a lengthy setting-up exercise on location to do the shot with the full-sized TARDIS prop.

The Auton heads were two-part vacuum-formed masks, smeared with 'Vaseline' to make them shine under the camera lighting. The 'human' replica Auton actors also underwent this treatment. The wrist-guns were fibre-glass props, gripped by the actor's own hand and concealed underneath large cuffs. The artistes could trip the latch causing the finger section to fall away and push forward the gun tube into the firing position.

Visual Effects handled the firing of the Auton guns. Each victim had a flash-charge sewn into a specially adapted item of clothing, which was detonated on cue by remote control. Quick editing and reverse filming accomplished the 'total destruction' effect.

The famous scene of Autons emerging from department store windows was shot on a Sunday morning in Ealing Broadway, not far from BBC Enterprises' Villiers House, crowd control presenting the biggest problem. Clever editing and use of sound effects negated the need for any glass actually to be broken.

An 8-piece orchestra, conducted by Dudley Simpson, provided all incidental music for the story except for a twenty second excerpt from Fleetwood Mac's 'Oh Well - Part 1' dubbed on to the stock footage factory scene in part two.



PRODUCTION CREDITS

Stephen James Walker

SERIAL "AAA" COLOUR

PART 1	Duration 23' 38"	3rd. January 1970
PART 2	Duration 24' 21"	10th. January 1970
PART 3	Duration 24' 16"	17th. January 1970
PART 4	Duration 24' 38"	24th. January 1970

CAST

INTRODUCING:
Doctor Who.....Jon Pertwee
Liz Shaw.....Caroline John

STARRING:
Brigadier Lethbridge-Stewart
Nicholas Courtney

FEATURING:
Sam Seeley.....Neil Wilson
Captain James Munro.....John Breslin
Channing.....Hugh Burden
John Ransome.....Derek Smee
George Hibbert.....John Woodnutt

WITH:
UNIT Technician.....Ellis Jones
UNIT Officer.....Tessa Shaw
Dr Henderson.....Antony Webb
Dr Lomax.....Ellis Jones
Mullins.....Talfryn Thomas
Nurse.....Helen Dorward
Corporal Forbes.....George Lee
Wagstaffe.....Allan Mitchell
Second Reporter.....Prentis Hancock
UNIT Soldier.....Iain Smith
Meg Seeley.....Betty Bowden
Major-General Scobie...Hamilton Dyce
UNIT Sargeant.....Clifford Cox
Dr Beavis.....Henry McCarthy
Waxworks Attendant.....Edmund Bailey
Commissionaire.....Derrick Sherwin
Extras...Rachel Hipwood, Trevor Cuff
Robert Needham, Robert Windman
Hugh Wood, June Jenson, John Hughes
Dave Mobley, Alan Cooper, Tom Segal
David Dewhurst, Arthur Judd
Marie Johnson, Victor Crocksford
Michael Horsburgh, Patrick Milner
Antonia De Maggio, Rosemary Turner
Lindy Russell, Henry Rainer
Dennis MacTighe, Christine Bradley
Constance Carling, Ronald Mayer
Geoffrey Brighty, Norman Littlejohn
Christopher Rushton, Dennis Hayward
Ray Brent, Ivan Orton, Roger Minnis
Roger Houghton, Kenneth Lindford
Fred Davis, Keith Simon, Doris Lang
Brian Nolan, Joy Burnett, Grace Dola
Peter Kaukus, Derek Hunt, Reg Lloyd
Brian Justice, John Spradbury
Hein Biljoen, Arnold Chazen
Barry Ashton, Keith Ashley, Cy Town
Barry Kennington, David Melbourne
Alan Granville, Michael Harrison
Garry Dean, Gideon Kolb, David Billa
Michael Earl, Sandy Stel, June Gray
Laurence Rose, Bill Matthews
Robert Murphy, Alan Clements
Alfred Hurst, Walter Goodman
Maurice Quick, Sonny Willis
Maurice Selwin, Leonard Kingston
Anthony Maine, Sheila Knight
Vicky Maxine, Bernadette Barry
Lola Morrice, Terrance Manville
Cara Stevens, Claire Maine, Vi Kane
Lesley Pates, Diana Collins

TECHNICAL CREDITS

Special Effects.....John Horton
Costumes.....Christine Rawlins
Make-up.....Cynthia Goodwin
Film Cameraman.....Stan Speel
Sound Recordist.....Derek Medus
Film Editors.....William Symon
Adam Dawson
Incidental Music.....Dudley Simpson
Script Editor.....Terrance Dicks
Designer.....Paul Allen
Producer.....Derrick Sherwin
Director.....Derek Martinus